Coin Gale Sweeps Country As New Product Clicks!

WATCH EXPENSES!

Publix Opinion

The Official Voice of Publix

WATCH EXPENSES!

Vol. III | Publix Theatres Corporation, Paramount Building, New York, Week of November 28th, 1930 | No. 62

PLEDGE BIGGER GROSSES!

CABINET CHIEFS FOCUS ON THEATRE OPERATION!

The elimination of a considerable amount of pressure work connected with the expansion program of Publix makes it possible for the company to now enjoy the full, unhindered use of its executive manpower in the operation of its theatres.

Mr. Sam Dembow, Vice President of Publix, will, in addition to the details connected with handling of real estate and expansion matters, be in a position to take over the active management of the Film Buying and Booking Department, working with the assistance of Leon Netter.

This makes available for the company the large theatrical experience of William M. Saal for the direct theatre operating benefit of Publix.

The arrangement of the supervisory work therefore, in the Publix Home Office, under the direct supervision of Mr. Sam Katz, is in line with the policy of directly con-

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BREAKS RECORD!

"Morocco" created a new all-time three day opening box-office record at the Rivoli, N. Y., parade ground of the most hard-boiled movie audience in the world.

Another picture in the short space of three weeks, takes place with "Feet First" and "Tom Sawyer" to justify the enthusiastic claims of Mr. Katz that Paramount has released the finest product in its history!

Big Grosses On New Year's Eve Seen

Because of the little expense involved in motion picture theatre admissions as compared with other means of entertainment for New Year's Eve—such as night clubs, balls, cabarets, legitimate theatres, etc., Mr. Chatkin believes that present economic conditions will bring a greater number of people to picture theatres this year on that festive occasion than on any preceding year. Concerted efforts must be made to attract as much of this additional business as possible, Mr. Chatkin said.

"Theatre managers must give

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ALL THEATRES TO BOOST GROSSES IN DECEMBER

The first results of the stirring letter recently sent by Mr. Katz to all theatre, city and district managers in Publix, took the form of a pledge by the newly set-up operating chiefs of the Executive Cabinet guaranteeing bigger December grosses for all theatres.

Reflecting the enthusiasm and determination of their respective departments and territories, these cabinet members pledged Mr. Katz a minimum increase of 10 per cent in grosses from every theatre for every week in the period between

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'TOM SAWYER' WINS IN COIN LANDSLIDE!

Heading the big list of December money product, "Tom Sawyer" has already recorded grosses which assume the dimensions of a coin landslide! Exceeding even the most hopeful predictions, ACTUAL FIGURES show that the Paramount kid classic is booming box-office business throughout the circuit, in every theatre it has played to date! Kids are wild about it—adults like it even more—and the money avalanche gets bigger every day!

Returns from scattered precincts indicate in dollars and cents the overwhelming endorsement patrons are giving "Tom Sawyer." Doubled and tripled grosses are the order of the day!

At the State Theatre, Sioux Falls, receipts on "Tom Sawyer" for two days were 98 PER CENT HIGHER than the two day average for the house! Doubled business on the juvenile gem! In three days at the Majestic Theatre, Wichita Falls, Texas, "Tom Sawyer" grossed 59 per cent more

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For Your Personal Information!

In order to set at rest all idle rumors, fears and gossip, I wish to make this definite, positive statement:

Every present employee of Publix Theatres Corporation may be definitely assured that he is going to keep his job.

The only qualification in this statement is, naturally, the qualification of service. So long as every employee now in Publix performs his duties and delivers the job which he has always delivered and which Publix expects him to deliver, he need have no fear of being dropped from the payroll.

Whereas we have found it advisable to re-design the operating setup in order to throw more power into the field, these changes are constructively made for the betterment of the circuit and do not affect in any way the individual effort or work of any employee of Publix.

For the new men who have joined Publix in the recent acquisition of theatres the same statement holds as genuinely true as it does for the older employees.

The man who does his job thoroughly, conscientiously and effectively, (and I may say the job has been done, and is now being done in just that manner) need have no qualms or fears as to his position in Publix. He may be definitely assured that his position will remain fixed in Publix Theatres and that he himself, in the conduct of his job, is master of his fate.

In these days of rumors, gossip, changes, elimination of manpower in other businesses, it should be, and I hope it is reassuring, to every man now in Publix to know that his job is safe and that he can whole-heartedly and without fear of his future status throw himself into his work in the definite knowledge that his position is secure.

SAM KATZ

GIANT FILMS KEEP UP COIN BARRAGE

Booming its battering box-office barrage all along the line of Publix operation, the new money product is steadfastly living up to the optimistic forecast of Mr. Katz and Mr. Dembow, as well as that of other Home Office executives, in the past issues of Publix Opinion. It is anything but all quiet on any front!

Here are the latest reports on the performance of some of the big ones:

MOROCCO:
Crashed the New York Rivoli's record on the first three days! Broke house record of all time except that of "The Mighty," which played during New Year's week. Critics and audiences alike went daffy over Marlene Dietrich! The contagion is rapidly spreading, as the box-office gross swells steadily.

FEET FIRST:
Pounding out the coin as usual and still going strong. Establishing records throughout the country.

TOM SAWYER:
Read story on this money-getter elsewhere in this issue.

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NEW PRODUCT PROVES IT WITH FIGURES!

B. O. RETURNS SURPASS ALL EXPECTATIONS

(*Continued from Page One*)

LAUGHTER:
Wowed 'em in Brooklyn like nobody's business! Did terrific business at the New York Paramount.

AMOS 'N' ANDY:
Still going strong!

HELL'S ANGELS:
Smash hit in Detroit! Business has never reached the peak attained by this picture throughout the entire month.

MIN AND BILL:
Created a terrific impression upon Home Office executives at a preview last week. "A sure box-office hit!" declared Mr. Dembow. Outstanding sensation of year in Detroit.

This survey of just a few of the outstanding pictures is a clear indication that the studios of all companies, led by Paramount, as usual, are on their toes and are seriously getting down to the job of turning out pictures that sell at the box-office. Confirmation of this is seen in the numerous reports coming in from the Coast that all studios are alive to the important problem, according to Mr. Dembow.

"The studios of all companies," Mr. Dembow said, "are finally conscious of the fact that the indifferent business of the past few months has been largely due to mediocre product. With this realization before them, they are now going ahead with all their efforts concentrated on one goal—the theatre box office. They are convinced that the burden of proof lies, in the last analysis, with them. They know that good product, irrespective of the condition of the times, can be sold for big profits. It is this knowledge which is spurring them on to greater efforts.

"That this renewed activity is already begining to make itself felt is seen by the brilliant performance of the first forerunners of the new product. 'Morocco,' 'Feet First,' 'Derelict,' 'Tom Sawyer,' 'Amos 'n' Andy,' 'Hell's Angels' and others have already started the ball rolling toward greater profits. They are only the beginning of the parade. Every indication points to the fact that there are even greater money pictures behind them. 'Min and Bill,' for instance, which was recently previewed at the Home Office, is a sure box-office attraction of major importance. There are others of equal magnitude. With such product as a basis to work upon, I can see nothing which can possibly prevent the coming season from being one of the most profitable periods of Publix box-office history."

From the office of Leon D. Netter, Associate Director of Film Buying and Booking, comes the outline of all product available for large and small houses during the month of December. The list, with Mr. Netter's comments on the various pictures, is reproduced below. GO OVER THIS LIST CAREFULLY! It represents the MERCHANDISE that YOU will have to SELL during that month. Start thinking NOW about how you are going to do it. Mr. Katz has asked for 10 per cent increases in grosses from every Publix theatre, between Thanksgiving and Christmas. Here is what you will have to work with in attaining that objective. Consult your bound volumes of Publix Opinion, tickler file and press books for effective sales ideas. Get busy on this list NOW! Start thinking and planning TODAY!

The following pictures will be available for the large houses during the month of December:

MOROCCO—Paramount, featuring Gary Cooper, Marlene Dietrich, Adolph Menjou and Francis McDonald.
HELL'S ANGELS—United Artists, featuring Ben Lyon, James Hall and Jean Harlow.
TOM SAWYER—Paramount, featuring Jackie Coogan, Junior Durkin and Mitzi Green.
ADIOS—First National—featuring Richard Barthelmess.
THE RIGHT TO LOVE—Paramount, featuring Ruth Chatterton, Paul Lukas and David Manners.
MIN AND BILL—Metro, Marie Dressler and Wallace Beery.
LIGHTNIN'—Fox—Will Rogers and Louise Dresser.
DOORWAY TO HELL—Warner—Lewis Ayres and Dorothy Matthews.
SIN TAKES A HOLIDAY—Pathe—Constance Bennett.
JUST IMAGINE—Fox—El Brendel and Maureen O'Sullivan.
THE BAT WHISPERS—United Artists—Chester Morris.
HOOK, LINE AND SINKER — R.K.O.—Wheeler and Woolsey.
BEAU IDEAL—R. K. O.—Herbert Brenon production, sequel to BEAU GESTE.
FOLLOW THE LEADER—Paramount—Ed Wynn, Ginger Rogers, Stanley Smith.
PAID—Metro—Joan Crawford.

In addition to the above, all of the key spots will not have played the Harold Lloyd picture, "Amos 'n' Andy," "Derelict," "War Nurse," "Big Trail," "Half Shot at Sunrise," and these will be used wherever possible. Pictures above mentioned, such as "Adios" and "Doorway to Hell," will of course be available only to such situations as have a First National and Warner Brothers franchise, and a few other situations where we are using First National and Warner Brothers product.

The other pictures mentioned, "Morocco," "Hell's Angels," "Right to Love," "Min and Bill," "Lightnin'" and "Paid," are outstanding possibilities. "Tom Sawyer" is likewise registering very well.

In its first engagement at New Orleans last week, "Just Imagine" did much better than average business. El Brendel is featured in it, and since he has reached the height of his popularity, the picture has great sales value.

"Sin Takes a Holiday" features Constance Bennett and capitalizes on her success in "Common Clay." The picture should get a lot of money, as it is an unusually appealing story which will please the masses. The title is a knockout.

"Hook, Line and Sinker," with Wheeler and Woolsey, should prove as good a bet, if not better, than "Half Shot at Sunrise." The latter has proved a better than average box-office attraction.

The following pictures will be available for the smaller houses during the month of December:

ALONG CAME YOUTH—Paramount—Charles Rogers, Stuart Erwin, William Austin.
ONLY SAPS WORK—Paramount—Leon Errol, Richard Arlen, Mary Brian, Stuart Erwin.
LIFE OF THE PARTY—Warner—Winnie Lightner.
RIVER'S END—Warner—Charles Bickford, Evelyn Knapp.
PASSION FLOWER—Metro—Charles Bickford, Kay Francis, Kay Johnson and Lewis Stone.
THE CAT CREEPS—Universal—Helen Twelvetrees, Neil Hamilton, Raymond Hackett, Jean Hersholt, Lilyan Tashman.
REMOTE CONTROL—Metro—William Haines.
SEA LEGS — Paramount — Jack Oakie.
SUNNY—First National—Marilyn Miller.
LOTTERY BRIDE—United Artists—Jeanette MacDonald, John Garrick.
PRINCESS AND PLUMBER—Fox—Charles Farrell, Maureen O'Sullivan.
MEN ON CALL—Fox—Edmund Lowe, Mae Clark.
OH FOR A MAN—Fox—Jeanette MacDonald, Reginald Denny, Marjorie White.
THIRD ALARM—Tiffany—Anita Louise, James Hall, Paul Hurst, Hobart Bosworth, Jean Hersholt.
SEE AMERICA THIRST—Universal—Harry Langdon, Slim Summerville, Bessie Love.

"'The Cat Creeps' has already indicated box-office strength in quite a few situations," Netter said. "William Haines in 'Remote Control' will certainly add to strength of programs. The same applies to stars such as Jack Oakie, Charles Rogers, Charles Farrell, Leon Errol, Richard Arlen and Mary Brian, in 'Only Saps Work,' 'Along Came Youth,' 'The Princess and the Plumber,' etc."

Novelties!

Theatres are NOT to deal with National Screen Service for Christmas and New Year's novelties, but with the Publix Music Novelties Department, Mr. Chatkin has ordered. The Music Novelties Department will distribute for the holidays this year the same subjects which were made and used last year, utilizing prints on hand to effect a reduction in booking cost to the theatres.

HUMANNESS IS BACKBONE OF PUBLIX, SAYS MR. CHATKIN

With the spirit of Thanksgiving Day ushering in a festive season characterized particularly by a feeling of humanness and good will to all, David J. Chatkin believes that now is the ideal time to stress those essential human qualities which are the rock-ribbed bases of Publix operation.

"One of the greatest mistakes which anyone can make," declared Mr. Chatkin, "is to mistake organization and coordinated efficiency for machine-like heartlessness. It does not follow that the man who thinks in an orderly manner is, by that very fact, lacking in humanness. History proves that the greatest scientists—than whom no one is more mentally orderly, organized and efficient—have generally been the greatest humanitarians. What is true for an individual is also true for a group of individuals or a company.

"Those who have been with Publix any length of time know that our company is not a machine. It was built on enthusiasm—human enthusiasm. It was reared by human effort. Its success was attained by human devotion and loyalty. The elements which went into the very warp and woof of our company will never be eradicated from it. It will never become a machine. It will always remain human.

"We have tried to make the Home Office in New York only a service station to the boys in the field and nothing else. We shall always try to keep it so. Once in a while, perhaps, a something creeps into our organization which may smack somewhat of mechanism. We try to avoid it but there are always limits to human aspirations and we are no exception to the rule. Whenever this occurs, it always happens inadvertently and against our most sincere wishes. As soon as it is discerned, however, it is immediately remedied.

"This is still a business of individual effort and one in which that individual effort is inevitably rewarded somewhere along the line.

"We have recently passed through a cost reorganization program whose objective was to place our operation on a sounder, more economical basis. The operation of theatres in an economical manner is nothing new. The fact that we have economized in various directions should not be taken as a sign of unusual hardship inflicted upon our manpower. It was dictated by sound principles recognized as such by business men of all times, boom or otherwise. The exhibitor who operated economically during the past fifteen years is still operating successfully. It is not so much a matter of spending less money as of getting the maximum value for your money, for getting the most out of what one does spend is the difference between a successful business man and an unsuccessful one.

"A man's ingenuity is never measured by the amount of money he spends.. It is measured by the maximum benefit he can derive from the minimum expenditure.

"The point to remember about the economical measures effected by the boys in the circuit is that it would have been a sound thing to do, and undoubtedly would have been done, if business were normal or even unusually good.

"In adjusting ourselves to the tightened operating conditons required by economical efficiency, the greatest care should be exercised that the valuable attributes of patience, tolerance toward each other and a harmonious working together which counted for so much in our past success be not overlooked now. In the theatre, the district and the division, the exercise of these estimable qualities makes for a happier condition whose beneficial effects will be reflected upon the men as individuals and upon the company as a whole. This essentially human ideal should constantly be kept in front of everyone in Publix in relation with his fellow workers. Without this touch of humanness to guide us, there is the ever present danger that a mechanistic tendency might creep into our organization. Publix operation has never been machine like and we don't want it to become that way.

"It's the human individual that counts in our organization. Individual effort and ingenuity are still the greatest assets of this or any other company."

STAGE COMEDIAN CAST

Charles Winninger, veteran stage comedian, has been added to the cast of "Fighting Caravans." Winninger, who has appeared in numerous musical comedies, is best known for his notable hit in "No, No, Nanette."

OBITUARY

The many friends in Paramount Publix of John Powers, popular Paramount New Haven exchange manager, were shocked at the news of his death last Monday at 1 o'clock. Mr. Powers had been ailing for the past two months. The funeral, held in New Haven on Wednesday, was attended by many Home Office executives from both Paramount and Publix.

Mr. Powers had been with the company ten years. He was a member of the first salesman school started by Mr. Kent. For the past eight years, he had managed the Paramount exchange at New Haven.

The sincere solicitude and sympathy of all Paramount Publix goes out to the bereaved family of Mr. Powers.

Show Serial Fans End of One, Start of Another

Theatres playing serials would do well to profit by the excellent suggestion of Mr. John Balaban, to run both the last episode of a closing serial and the beginning episode of the next one on the same program. This idea, now successfully practiced in Chicago, definitely carries over the following of the old serial to the new, and assures, in addition, a number of new serial fans.

"Experience has shown," Mr. Balaban said, "that there is a definite following of the serial in the new talking form. Not only children, but adults, too, have formed the habit of following serials and make a regular weekly visit to the theatre to see every episode. This regular business can be continued and augmented by playing the closing and beginning episodes of two serials on the same program.

"The psychology underlying serials, whether it be in the form of motion pictures, cartoons, or printed stories, is that once one episode is seen or read, a natural desire arises to follow on to the next episode and see what happens then. With the closing episode of a serial, this natural desire is completely fulfilled. If, however, the first episode of a new serial is run at the same time, the curiosity of the audience is again awakened as to what happens the next time on the new serial. As a result, the interest of the serial fans may be continued, to the box office benefit of the theatre, indefinitely."

EXECUTIVES PROMISE TO COME THRU!

Pledge Bigger Grosses From Every Operation

(Continued from Page One)

Thanksgiving and Christmas.

Their determination was expressed in no uncertain terms. Here are some of their pledges of cooperation with Mr. Katz in the attainment of this objective:

"Every facility of the Booking Department will be placed at the disposal of every theatre manager to help him fulfill the request made of him by Mr. Katz. The product he will show during this period is the best the industry has ever had to offer! Its definite box-office appeal is being proven every day by the only argument that counts—increased box-office receipts. With such merchandise to sell, and with the enthusiastic determination engendered by Mr. Katz' letter, there is no question but that the minimum goal of 10 PER CENT INCREASE IN GROSS IN EVERY THEATRE will be reached!"

SAM DEMBOW, JR.

"The request of Mr. Katz is a challenge which will be met by every Publix showman! The consistent performance of our manpower in the past is a clear indication that whatever it definitely sets its heart and mind upon it will accomplish. With Mr. Katz' stirring message ringing in its ears and with the remarkable product it will have to sell during the month of December, I have no hesitancy in predicting a complete victory all along the line in gaining the minimum 10 PER CENT INCREASE IN GROSS IN EVERY THEATRE requested by Mr. Katz."

DAVID J. CHATKIN

"We are certain that we speak for every one of the boys in the de luxe theatres of Publix when we guarantee Mr. Katz that no effort will be spared, no resource overlooked, no essential bit of showmanship left unexploited, in INCREASING THE GROSS IN EVERY THEATRE AT LEAST 10 PER CENT over the month of October.

JOHN BALABAN
MILTON H. FELD

"It will NOT be all quiet on the Western front this December! This division solemnly pledges to more than fulfill Mr. Katz' request for a minimum 10 PER CENT INCREASE IN GROSSES! Our last ounce of energy has been demanded for this purpose. It will be freely and enthusiastically given!"

ARTHUR MAYER

"I do not believe there is a man in Publix who will not respond with his whole being to the stirring request of Mr. Katz. It is said that faith will move mountains. The same is true of enthusiasm. That enthusiasm is now definitely assured. Powerful, salable product is equally assured. I can see no possible obstacle to the minimum of 10 PER CENT INCREASE IN GROSS IN EVERY THEATRE demanded by Mr. Katz. I am confident that the boys in our territory will see to it that this objective is attained and, if possible, surpassed by far!"

WILLIAM M. SAAL

"The Advertising Department, that inseparable ally of Theatre Operation, will march shoulder to shoulder with the Management Department in this coming offensive for a minimum 10 PER CENT INCREASE IN GROSSES IN EVERY THEATRE. The stirring call to action issued by Mr. Katz has found instant response form every advertising man in Publlix. Our efforts will be redoubled. Our facilities, as usual, will be open to the Management Department for every conceivable aid in attaining the goal clearly set before us by Mr. Katz. All we ask is to be called upon!"

A. M. BOTSFORD

With such enthusiastic support from Home Office department heads, an enthusiasm and a support echoed in every Publix theatre, the result cannot possibly be in doubt.

"Can I expect YOUR theatre to turn in a PROFIT EVERY WEEK between Thanksgiving and Christmas?" asks Mr. Katz.

The answer, reverberating in a mighty wave from every sector of Publix operation, comes thundering back—

"Yes!"

LIVE FRONTS NEEDED AT OFF PERIODS

Calling attention to a weakness prevalent particularly in small town theatres, and neighborhood houses in big cities, Mr. John Balaban stresses the importance of maintaining an appearance of lobby activity at these theatres during those periods of the day when business is at low ebb. At the peak hours, Mr. Balaban points out, the natural influx of patrons will automatically take care of that problem.

"In some small theatres," Mr. Balaban said, "when business quiets down in the late afternoon or evening, a complete let-down is noticed in the staff of the house. The doorman will perhaps go down to the basement for a smoke. The cashier will be reading a book. The manager will be listening to a radio in his office. This sort of procedure, from any conceivable angle of showmanship, is both theoretically and practically wrong!

"Everyone knows that nothing is more repelling to a patron than a dead looking lobby. Consequently, during quiet times, the entire energy of the house staff should be concentrated upon livening up the appearance of the front of the theatre, rather than contributing toward its air of forlorn desolation. Instead of the doorman being downstairs, two doormen should be on duty at that time. It is easy enough to take an usher from the aisle for this purpose inasmuch as he is not needed there then. The cashier should be more alert and business-like than ever at this period. The manager should be out in the lobby greeting passing acquaintances. There should be a general stir of life and activity in the lobby and every possible facility the theatre possesses which could in any way contribute toward that activity should be pressed into service.

"We can't always draw patrons into a theatre at a time when most people are either at work, or preparing dinner or eating it. The least we can do, however, as showmen, is not to drive away those people who might want to enter our theatres at such times by creating an atmosphere of repellent gloom."

BIG NIGHT FOR NEW YEAR'S EVE

(Continued from Page One)

an unusual amount of thought to midnight shows on New Year's Eve this year," declared Mr. Chatkin. "I believe that under the present conditions, a great many more people will patronize our theatres on New Year's Eve rather than spend money for entertainment in other directions. Under the circumstances, we must be sure that not only every advantage is taken of all that was done last year, but additional thought and effort be expended.

"We must not have any let down in that direction. If we make a concerted effort, we should be able to attract additional business over that which we had last year. This idea must distinctly be given consideration in all plans being made for New Year's Eve."

REMODELING

Strand Theatre, Gulfport, Miss., has closed for remodeling, to reopen in January as the Paramount Theatre. The Anderson Theatre has taken over the A-house policy of the Strand during the interim.

Philip F. Barbanell, of the Home Office Music Sales department, was awarded fourth prize in a nation-wide essay contest sponsored by the largest music jobbing firm in the country.

Bancroft and Brook In Newspaper Angle Film

George Bancroft is to be reunited on the audible screen with Clive Brook, with whom he scored a huge success in 'Underworld.' Kay Francis is to play the leading feminine role in this picture, titled "Scandal Sheet." Story deals with 'big town' newspaper life, portraying Bancroft in the role of a hard-driving metropolitan editor.

Licenses

The attention of all theatre managers is called to the necessity of having current licenses required for the operation of their theatres under City, State and County laws and ordinances.

This matter should be carefully watched in order that checks for renewal of licenses may be requisitioned by regular mail, without resorting to Special Delivery, Air Mail, Telegraph, and the drawing of drafts.

By having your licenses current, you will also be saved the embarrassment occasioned where license inspectors visit your theatre and find expired licenses posted.

All requests for checks for renewal of licenses should be addressed to A. J. Michel, Assistant Treasurer, Paramount Building, New York, N. Y."

Important!

Theatre managers are cautioned not to use any space in any theatre property which is not included in the lease to Publix. If it is necessary to have additional space for art shops, storage purposes, or any use whatever, a request should be made to your District or Division Manager. If you are not certain as to whether the particular space is included in our lease, you should communicate with the representative of the Real Estate Department in your district.

These instructions must be followed out so that we can avoid the embarrassment of lawsuits and the possibility of expenditures for repairs to premises which may be damaged by this misuse.

THEO. C. YOUNG

Mark Twain Classic Makes Picture History

(*Continued from Page One*)
than the three day average for the house.

The State Theatre, Hibbing, Minn., exceeded its two day average 176 PER CENT with "Tom Sawyer!" Business nearly tripled on the Paramount sensation.

In New England

In New England, "Tom Sawyer" duplicated its western performance. At the Amherst Theatre, Amherst, Mass., one day's business on the picture beat the average by 88 per cent. The Opera House in Bath, Maine, opened "Tom Sawyer" to business 26 per cent above average. And these figures were rung up before word of mouth comment had a chance to register at the box office!

In Hartford, Conn., at the Allyn, the first six days of "Tom Sawyer" exceeded the seven day average by ten per cent. In only four days, the Orpheum Theatre in Waco, Texas, reached a figure fourteen per cent over its full week average!

And still the sensational figures come in! Opening "Tom Sawyer" on Thursday, the Colfax Theatre in South Bend rang up 19 per cent of its full week average, with Saturday and Sunday business yet to swell the total! That's the story all over the circuit—supreme Paramount production value plus smart Publix selling making box offices reverberate!

Model Campaign

That smart Publix selling is nowhere better exemplified than in Hibbing, Minn., where Manager George E. Langness of the State Theatre put "Tom Sawyer" over on a Friday and Saturday engagement to business 176 per cent above normal. Langness' campaign was one of the first to reach the home office, and it's reproduced here in its entirety as a guide to standout business on the picture.

Outstanding among Langness' activities was his newspaper advertising, his clever utilization of the selling slants suggested in the home office advertising department's manual paying tripled dividends at the box-office. His ad, "To Every Mother Who Was Once a 'Boy' Herself," reproduced on this page, was spotted opposite the women's page of the Hibbing Tribune, and that it was a powerful appeal was evidenced by the constant stream of mothers and sons into the State and the comments of mothers themselves who sought Langness out after they had seen the picture and thanked him for his steps to call the picture to their attention! On that score, the record achieved by "Tom Sawyer' in Hibbing speaks for itself.

Langness used regular display space, stories and mats in advance and currently, and a small announcement ad on the society page daily, plus ten inches in a grocers' cooperative ad. Ad-sales accessories were used in the foyer a week in advance and moved to the front currently. A shadow box over the box-office carried cutout letters and heads.

Weekly programs, 2500 in all, were distributed by a laundry, in hotel mail boxes, at barber shops and beauty parlors, and inserted in magazines at newstands. Seven cafes carried menu copy.

Picture was announced at all schools, many teachers giving theatre parties for pupils. Book was read to primary grades, in advance. Posters were placed in schools and libraries. P. T. A. secretaries 'phoned members and mailed cards. D. A. R. cooperated by urging attendance in a commendatory newspaper story.

Treasure Hunt Idea

At the Majestic, Wichita Falls, where business was 50 per cent above average, City Manager V. B. Lowery used an adaptation of the "Treasure Hunt" described on pages 13-15 of the "Tom Sawyer" manual, in a clothing store tie-up, to sensational success. One of his ads is reproduced in the layout on this page. C. H. Stewart of the Majestic in Abilene utilized the father and son classified ad tie-up from the manual with splendid results, securing generous gratis ads and stories from the newspaper.

Maurice Rosenfield of the Orpheum, Waco, Texas, where "Tom Sawyer" reached a normal week's figure in three and a half days, had students review the picture in a department store tie-up, with the store giving Philcos as prizes. Winning reviews hit the papers, of course. Newspaper story announcing this excellent idea is reproduced on this page.

In Sunbury, Pa., sensational results followed Manager J. M. Blanchard's adaptation of the offer to admit underpriviledged children as guests of the Strand if accompanied by a paying adult, as suggested in the manual. Blanchard had the Rotary and Kiwanis clubs sponsor the idea. He also arranged a special matinee for 1000 children under 12, all paying regular admission, in a tie-up with the P. T. A.

These actual results on the picture indicate the tremendous possibilities in "Tom Sawyer." Go after your house record with this picture, utilizing every selling aid at your command! You'll be amply repaid!

MORE PRAISE!

"The public is at the bat on 'Tom Sawyer'," writes Carl E. Milliken of the M. P. P. D. A. in the Motion Picture Monthly. "It is a picture grownups will like as much as children. . . . Everything possible has been done by the producers to make the picture worthwhile. . . . It's a real picture, full of laughs and fun, a treat for everyone who has ever read Mark Twain's masterpiece and for everyone who has that pleasure yet ahead of him. . . . It is up to the public to say whether it wants more 'Tom Sawyers' or not."

"STOLEN HEAVEN"

Active production at the Paramount Astoria studio has started with the shooting of "Stolen Heaven," Nancy Carroll's newest vehicle. Phillips Holmes, who played with Nancy Carroll in "The Devil's Holiday," has the leading male role.

Theatres To Profit From Radio Hour

Beginning Tuesday, December 2nd, the weekly Paramount Publix radio hour will take on the aspect of a direct ticket-selling aid to Publix Theatres, as a result of a new feature to be included in the broadcasts.

Effective at the same time, the program will be compressed into an entertainment-packed half hour, to go on the air from 10:30 to 11:00 P. M., E. S. T., over stations of the Columbia Broadcasting System headed by WABC, New York. Current broadcasts are from 10:15 to 11:00, on Tuesdays.

The new feature which will definitely tie in Publix Theatres with the broadcast as a means of stimulating ticket sales, as announced by Charles McCarthy, General Director of Public Relations for Paramount Publix, consists of a star-photo offer. For every two Publix theatre ticket stubs mailed to the Paramount West Coast Studios in Hollywood, the sender will receive a photograph of a Paramount star, together with a biography of the star written by Jerry Madison. Photographs of sixteen Paramount stars and featured players are included in the offer.

When the radio fan has accumulated twelve of these photographs he will receive, upon mailing in twelve coupons, an attractive album in which to keep them.

The offer will close with receipt of mail dated Saturday night, January 17th, the month and a half being necessary to enable fans to accumulate enough ticket stubs to get an album.

CABINET HEADS CONCENTRATE ON OPERATION

(*Continued from Page One*)
centrating the Home Office manpower on the important problem of theatre operation.

In this connection the entire theatre operating activities of the company are divided into four main divisions headed by the members of the Cabinet who will be directly responsible to Mr. Katz, as follows:

DAVID J. CHATKIN: In charge of the New England Division, Southeastern Division, the Carolinas, Tennessee, Virginia and Pennsylvania.

WILLIAM M. SAAL: In charge of the Saenger, Texas, Oklahoma and Arizona divisions.

ARTHUR L. MAYER: In charge of Iowa and Nebraska, the Finkelstein and Ruben Division, Indiana and Illinois.

JOHN BALABAN and MILTON H. FELD: In charge of all de luxe operations. Messrs. Balaban and Feld will remain in charge of their present de luxe houses, and in addition, eight other de luxe operations will receive their joint efforts and will be divided as follows: Mr. Balaban, who has direct supervision of the important Chicago and Detroit operations, will have working co-operation with the Minnesota, Minneapolis; the Metropolitan, Boston, and the Paramount, New Haven. Mr. Feld will be in charge of the Metropolitan, Houston; the Palace, Dallas; the Texas, San Antonio, and the Saenger, New Orleans.

Any districts not included above will continue under their present divisional set-up.

The present Division Directors will continue in their same capacities, except that they will function in their respective territories.

There are no changes whatsoever in connection with the actual operation of the men in the field. What minor changes may be necessary in the matter of correspondence, weekly letters, reports, etc., will be announced if and when necessary.

Concentration of the manpower as indicated in the above alignment has received the enthusiastic endorsement of everyone in Paramount-Publix as being a most constructive step. It is the belief of all concerned that the theatres will be splendidly strengthened with the men in the field and the concentration of their efforts directly on the spot.

STARTED THE LANDSLIDE!

Ads and publicity which paid dividends in the form of doubled and tripled grosses on "Tom Sawyer." At left, ad of the State, Hibbing, Minn., spotted by Manager Langness opposite the women's page. Center, above, family-appeal ad of City Manager Lowery in Wichita Falls, Tex., with a box calling attention to his successful treasure hunt. Center, below, one of the free ads C. H. Stewart of the Majestic, Abilene, Tex., got in a classified tie-up. Right, story announcing a reviewing contest used by Manager Rosenfield of the Orpheum, Waco, Tex. Read the story on this page—and act!

Important!

Harry Rubin, Director of Projection of Publix Theatres, is sending to each theatre manager, an important manual of instructions covering the proper method and practice of making change-overs of reels.

Booklet is titled "Standard Release Print Make-Up and Practice" and gives detailed and diagrammed instructions for rehearsing projectors for pick-up speed and explaining thoroughly all details connected with the method of making change-overs which has been adopted by the majority of the producing companies.

Every manager will receive two copies of this booklet in the mail, at least one copy of which MUST be turned over to the projection staff of the theatre for their study and guidance.

Rentals Show Improvement in Business

Evidence from widely separated sections of the country indicates a decided upturn in business, states Theo. C. Young, Director of the Real Estate Department.

"Percentages of occupancy in rental properties invariably indicate the direction of business movements," Young said, "and at the present time the forecast is emphatically encouraging.

"For instance, our rentals division, under C. J. Powell, reports but one vacant store in the Garden Theatre Building in Greenfield, Mass. When we took over the Garden Theatre recently, four of the six stores in the building were empty. Three of these have already been rented.

"In Tampa, Florida, the Tampa Theatre Building is 93 per cent rented, the highest percentage of occupancy it has had since it was erected."

SELLING PRODUCT BEST BET FOR XMAS!

One Of the Finest!

When Tamar Lane, hard-boiled critic of the Film Mercury, Coast trade paper, waxes enthusiastic about a picture, it's GOOD. He comments caustically on many a picture, but for "Tom Sawyer" he has nothing but praise. There are box-office angles in his review, too.

"Every theatre in the country should play 'Tom Sawyer' for the good of the cinema," Lane says. "The film is not only a credit to the industry but should be a clean-up at the box-office and draw millions of lost patrons back to the theatre. Undoubtedly one of the most worthwhile pictures ever made."

The remainder of his review is as follows:

"Here is a cinema masterpiece, easily one of the finest pictures created since the inauguration of the talkies, a photoplay which is just as great in its own way as 'All Quiet on the Western Front.'

" 'Tom Sawyer,' of course, does not pretend to be of the same magnitude, nor does it boast such glamorous backgrounds as the great war film, but this Paramount version of Mark Twain's immortal story is just as human a document and as fine a piece of workmanship. No more perfect cinematic gem has been presented in recent years and for intense, interesting screen fare it has hardly ever been surpassed.

"The spirit of Mark Twain's work has been caught with all its details and whimsies. Boy's psychology is revealed with such amazing accuracy and sincerity that the joys and sorrows of the youthful characters are one hundred fold more deeply touching than those presented in the usual films dealing with grown-ups.

"If the average talkie were only half as good as 'Tom Sawyer" the film magnates would have few worries today. John Cromwell is entitled to a laural wreath for his superb direction, and the three writers who prepared the screen play are also deserving of much credit for their excellent handling of the material. The entire cast is so exceptional that it is difficult to single out particular players.

" 'Tom Sawyer' is an outstanding achievement."

Full Support Demanded For Commercial Shorts

Tremendous income possibilities and entertainment value of the short subjects which Paramount is now ready to release in cooperation with national advertisers, are emphasized by Mr. Sam Katz in an order requesting division, district and theatre managers to give these commercial shorts their utmost support.

"These pictures are being produced by a wholly owned subsidiary of Paramount Publix," Mr. Katz said. "They will be booked by the Home Office Booking Department for exhibition in various theatres on specific dates, in exactly the same manner as other short subjects are booked.

"Exhibition of these pictures is being made in accordance with legal commitments into which we have entered, and the instructions which apply to them must be complied with without fail, so as not to violate our contractual obligations. There must be no mistake about this.

"I personally approved the contracts entered into for the production and exhibition of these pictures, and also approved the scenarios and presentation plans. The entertainment angle is uppermost in their production, and the advertiser's message has been incorporated in a manner which will not prove offensive to your audiences. Patrons will receive fully as much entertainment from these pictures as they do from any other short subjects on your programs."

In accordance with the company's contractual obligations, Mr. Katz said, managers are required:

To exhibit without fail every commercial picture, on the dates specified by the Booking Department.

To exhibit each picture for the full length of the run of the feature with which it is booked; to show it at every performance and under no circumstance to cut off any head or end credit titles which may be in the film.

To comply with any shipping instructions given by the Home Office for transmission of the film after it has been exhibited.

To report immediately the reactions of audiences to each commercial picture exhibited. This is not an invitation for opinions, with the exception of constructive suggestions as to how, from the standpoint of audiences, this medium of advertising can be made more effective.

"Under no circumstances," Mr. Katz said, "are you to accept for release in your theatre any commercial films of any kind except as booked by the Home Office, and any inquiries you may receive for bookings on commercial subjects are to be referred to the Commercial Department at the Home Office. This restriction, naturally, does not apply to Screen Broadcasts and Fashion Films for which we have a contract with the Theatre Service Corporation in all situations not previously tied up by contract. All theatres are to give cooperation to Theatre Service Corporation salesmen for this type of advertising film.

"We do not think it is good business either for ourselves or for the advertiser to exploit the Paramount commercial films through theatre advertising or exploitation staffs, and you are not to be a party to any such exploitation at this time. The reasons for this are obvious from our standpoint and that of the advertiser.

"Failure to observe strictly not only the letter but the spirit of these instructions will prove embarrassing to your company, and might easily cut off an important, growing source of income."

Showmen Now Planning Specific Campaigns

With pictures for which sensational grosses were predicted in the last two issues of Publix Opinion exceeding all expectations, and even—as "Morocco" did at the New York Rivoli—smashing records, managers are supplied with ammunition in the fight against the pre-holiday slump of such calibre that the battle for December profits is being waged purely along aggressive lines.

Always centering activity upon specific attractions, Publix publicizers of the entire circuit are drawing extensively on the storehouse of showmanly lore, selecting ideas which permit maximum selling of successive pictures at minimum cost. Every possible means of cultivating extra patronage is being effectively employed to divert dollars to the box-office.

With the advent of Thanksgiving and the end of football as a counter-attraction, the stage is set for the complete return of public interest to the theatres. The scintillating succession of pictures booked for December will hold this interest once it is attracted, and the mechanics of securing it are in the hands of the theatre managers and advertising men. Straight from the shoulder selling of specific bookings is doing it, with additional activity to more than make up for ticket-sales lost in the rush of holiday shopping.

Street Railway Tie-up

In Iowa, theatres under Division Manager Nate Frudenfeld have effected a state-wide tie-up with street railways which will be used in all situations except Des Moines. In the tie-up, theatres are ostensibly paying return fares of shoppers who attend shows. Every person boarding a street car is handed a card carrying this message, plugging current attractions, and mentioning parcel checking service.

Manager G. D. Bickford of the Garden, Davenport, is staging a Gift Week prior to Christmas, with a real estate lot in one of the new additions to the city as first prize. City Manager Herb Grove has promoted a baby grand piano as another prize.

M. H. Nicol of the Palace, Waterloo; J. McKay of the Palace, Cedar Rapids, and Ted Emerson of the Rialto, Ottumwa, have each promoted ten baskets of groceries to be given away each night of the week before Christmas, with extra prizes on Christmas Eve. Harry Herman of the Waterloo Paramount is scheduling a double wedding on the stage for Christmas Eve. and the same thing is being done in Cedar Rapids.

Tickets as Gifts

In all cities, managers are selling officials and personnel directors of large companies, factories, etc., on the idea of giving employees Christmas cards bearing theatre tickets. In Davenport alone, City Manager Herb Grove has arranged for the sale of 2000 tickets in this manner, with more orders piling up daily.

Special matinees for which food, clothing, toys, etc., procure admission are found particularly valuable this year, in view of widespread measures for relief of the unemployed. First of these to be reported was in Monroe, La., where Manager Harry Rice of the Paramount pulled a pre-Thanksgiving food matinee for children, tying in the Monroe Morning World and Monroe Welfare Association. Rice secured daily front page stories for a week, each breaking inside with a potent plug for his current attraction, "Three French Girls." Each story showed that Rice did not lose sight of the value of publicity representation for specific pictures, and gained it in full measure by dictating the type of publicity stories used in the tie-up.

Managers in Illinois are also going after sales of tickets as gifts, repeating the plan used in the Great States Division last year. Tickets, in any number desired, are sold at regular prices, and placed in gift envelopes. Trailers and ads suggest them to patrons as gifts.

In some situations, merchants are purchasing guest tickets at full price, and offering them to all customers who make Christmas purchases of $10 or more, carrying copy in advertising suggesting use of the tickets by customers for matinees, after shopping.

Through a tie-up made by Division Director Jules J. Rubens, many theatres are offering an electric toy train which ordinarily retails for over $30, as a stimulus to children's attendance in December.

NOTICE!

Inasmuch as the theatre is the focal entertainment point of a community, it is natural that the theatre manager should receive a number of requests for talent for conventions, balls, Chamber of Commerce or Rotary entertainment, club dances, private social events, state and city governmental functions, etc.

The Home Office has a special department for this purpose that is better equipped to furnish the pick of the world's entertainment talent than any other agency in the United States. It can furnish entertainment acts and talent to suit all purposes and purses. Managers are requested to submit all local calls for entertainment to Mr. Chatkin at the Home Office.

Costly Economy!

In an effort to hold up the operating balance sheet, we find many managers allowing the requisite stock of spare parts for sound equipment to run far below the required minimum as set forth in the operating instructions.

This procedure is both expensive and subject to risk of shutdown.

Each time you require a part that should be in your spare stock and is not there, you create an emergency condition requiring special attention, special handling, rush transportation and extra accounting, each item of which adds cost to the original price of the part without increasing its value.

In almost every instance, cost of getting a normal spare part to you on an emergency basis is more than the original price of the part.

Within the past few weeks, delivery of a tube that should have been in spare stock required airplane service that cost three times the value of the tube. First class mail shipments and special handling are frequent occurrences, due to this cause alone.

DON'T MARK ORDERS "RUSH" unless you really mean it. Marking unnecessary orders "Rush" soon places you in a routine class of using emergency measures for routine business.

ERPI S. D. orders are for real emergency use only, and are not to be used for items of normal spare stock. Handling an S. D. order involves the same excess expense that any other emergency order does.

S. D. orders are intended as an emergency protection against unforeseen conditions, and must not be used for routine supplies.

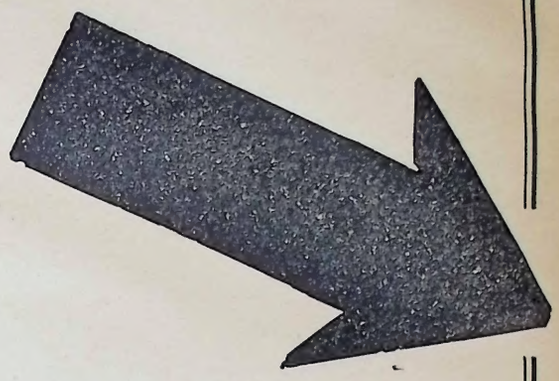
Don't use this emergency reserve unless an emergency exists. It is expensive.

Keep your normal stock of spare parts and tubes up to full standard requirements, and thereby help keep down unnecessary service costs. It is necessary to have on hand a full spare set of vacuum tubes, a full complement of photo electric cells, exciting lamps, couplings, fuses, etc.

CHECK UP YOUR STOCK TODAY!

DR. N. M. LAPORTE

READ THIS...



It's an order from Mr. Katz!

Digest it! Read it slowly and carefully. If you don't understand it fully at first, read it again! It packs a message that means DOLLARS IN YOUR BOX OFFICE if you spread it about in your community!

This page ad from the New York World proves by ACTUAL FIGURES that dividends, incomes and deposits are greater NOW than they were last year. It also proves that you can buy more for your money NOW than last year. Obviously, the thing to do then is to BUY NOW!

THAT IS THE MESSAGE YOU MUST GET OVER TO YOUR COMMUNITY!

The newspapers are shouting it! The merchants are advertising it! There isn't a single commercial activity in your town that is not trying to get that message across to its prospective buyers! TIE IN WITH THEM!

In the ad on the opposite page, statistics show that the butcher, grocer, milk man, clothier and furniture man are offering MORE for money expended NOW than LAST YEAR. ...SO ARE YOU! For admissions only slightly above those of the old silent days, and the same as last year when the talking picture was just stepping out of its swaddling clothes, just think of what YOU have to offer!

Morocco, Tom Sawyer, Feet First, Derelict, Right to Love, Royal Family, Hell's Angels, Amos 'n' Andy, Lightnin', Min and Bill! The world's choice of story material, stars, directors—the whole fused into sheer, compelling entertainment by the perfected medium of talking pictures.

In addition, you have a choice assortment of Broadway headliners in Talking Shorts, Paramount Sound News, Cartoons, Organ Solos, Novelties, Fashion Revues, Sportlights, Pictorials and other soundly tested entertainment features!

Boys, you're putting on a SHOW for them NOW! You're GIVING them something for their money, NOW! Why not tell them about it? MAKE THEM BUY NOW!

The caption on the opposite page reads CONFIDENCE and COURAGE! These two ESSENTIAL REQUISITES of GOOD BUSINESS depend upon OPTIMISM. The seat of HAPPINESS and OPTIMISM in any community is the THEATRE! It's your job to crystalize this "Buy Now" sentiment and get it across to the public for the benefit of your box office!

It is important to remember that, in all merchant cooperative effort in the propagation of the "BUY NOW" idea, the SPECIFIC INDIVIDUAL ATTRACTIONS of your theatre must DOMINATE whatever medium is used. Without that, all effort is meaningless.

Round up the merchants of your town! SELL them the idea! It's EASY because you're playing right down their alley! Get them to run full page ads propagating this "BUY NOW" idea to the entire community! Make them buy merchant-tie-up ads on the idea of getting MORE for MONEY NOW!

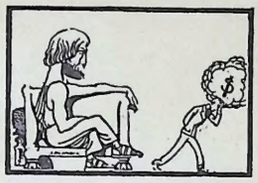
BUT REMEMBER—YOUR THEATRE AND ITS ATTRACTIONS MUST DOMINATE THE PAGE FOR WHICH YOU PAY NOTHING!

You're giving them the idea! You're furnishing the STUPENDOUS ATTRACTIONS that will pull people into the buying districts from miles around! You're contributing the tremendous facilities for the creation of optimism inherent in your theatres! You're throwing into the local movement the POTENT BRAINPOWER BENEFITS of a tremendous, nation-wide organization. YOU are giving them PLENTY! Let them know it! Don't let them scramble on to a bandwagon FREE for which YOU furnished the idea, the horses, the wagon, the signs and the public!

The time to do it is NOW! Mr. Katz wants INCREASED GROSSES from Thanksgiving Day to Christmas! Start the ball rolling TODAY! Your weekly reports will show the difference!

Encourage Buying Now!

CONFIDENCE!



COURAGE!!

A CENTURY of truth cannot be dissipated by a few months of fright. Sound, time-tested industry remains enthroned for the protection of American prosperity. The frenzy of a moment cannot unseat the reason that has woven the greatest commercial fabric the world has ever known.

By the end of November this country's industrial corporations will have paid out in dividends $2,668,450,000 in eleven months of this year—$296,650,000 more than was paid in the same period last year. In November alone, dividend and interest payments will reach $579,028,286, an increase of $25,578,286 over the same month last year. Stockholders in industrial corporations alone will receive during this month $277,450,000 in dividend disbursements. Within a week eleven million depositors in the nation's Christmas clubs will receive $667,000,000, of which New York's share is estimated at $150,000,000, or $10,000,000 more than last year.

There is no panic written in these figures. This money cannot be destroyed; the problem is to keep it profitably employed!

There have been no changes in the rosters of commerce. The heads that conceived the structure, the hands that have guided it to new heights, are still in control of its destinies. Values may be expressed in altered terms, but the intrinsic worth of industrial commodities remains unaffected by the mutations of a nervous and wholly transient influence.

It is one of the anomalies of business psychology that the call of "Fire!" when there is no blaze, the cry of "Wolf!" when there is no peril, can disturb the calm of a commercial epoch apparently amply buttressed against all emergencies. But panics based upon no more stable a premise than mass-fear are historically of brief duration, and usually consume themselves with their own intensity.

The threshold of the year's greatest buying season is no time to give ear to either of these incendiary cries. According to a survey just completed by the Merchants' Association of New York, the purchasing power of the dollar has increased as follows:

Your Last Year's Dollar

In the Purchase of:	*Is Worth Today:*
Foodstuffs, Groceries, etc.	$1.09 to $1.10
Meat Products	$1.07 to $1.16
Dairy Products	$1.08 to $1.10
Women's Dresses and Coats	$1.10 to $1.33
37 Standard Articles in Women's Attire	Average $1.25
72 Standard Articles in Children's Attire	Average $1.28
89 Standard Articles in Infants' Attire	Average $1.18
Men's Suits and Overcoats	$1.06 to $1.15
Men's Haberdashery	$1.10 to $1.25
Men's Shoes	$1.10 to $1.12
Furniture	$1.20 to $1.25

Since today's dollar buys more, the job confronting everyone is to get it to work.

It is a time for Confidence, for Courage! Confidence in the ability of the men who have built industry to nourish it and to protect it from unjustified attack. Courage to assist them in this gigantic task by releasing the sequestered dollar, in order that it may go about its appointed task as a medium for the exchange of commodities. There need be no uncertainty in this country so long as the dollars in circulation fulfil the primary purpose for which they were minted—to keep circulating! Keep your dollars moving—spending wisely, within your means.

The World **The Evening World**

1883 - - Established by Joseph Pulitzer - - 1887

COMPETITION DEMANDS ALL PARTS OF PROGRAM BE SOLD

Because the modern growth of competitive business has developed a shrewd shopping sense on the part of the public, it becomes imperative now more than ever for theatres to effectively merchandise all parts of their program, according to Mr. John Balaban.

"The day is past," said Mr. Balaban, "when people just go to the first store or theatre they happen to pass. They are now seriously shopping for whatever they buy. By that I mean they are comparing the quantity and quality of value received for the good money they pay. This is particularly true when money becomes tight.

"Consequently, it behooves the theatre manager to conspicuously lay out ALL his merchandise so as to convincingly attract the eye and the purse of his prospective patron. It is not enough for him to advertise his feature ad and casually mention a few shorts. That feature they can see anywhere at a reduced price if they wait a few weeks. The same is true for the shorts. However, if the theatre manager compellingly stresses his feature and, at the same time, equally compellingly points out that they will be given in addition, a Laurel and Hardy comedy, a Max Fleischer cartoon, a Paramount News reel, an organ solo, a fashion reel and, in de luxe houses, an equivalent to a five act vaudeville show for the same money, their shopping sense will inevitably steer them to that particular theatre.

"By 'compellingly pointing out,' I mean just that! I do not mean enumerating in a casual manner a few high lights of the program. I mean Selling the program, the entire program in detail!

"This should not be construed as a recommendation to spend more money in advertising. I realize perfectly that the necessary budgets of most theatres limit their newspaper ads to the point where anything but a summary announcement of program units is impossible. However, no budget in the history of the show business has ever limited resourcefulness and ingenuity. If you can effectively SELL all parts of your program in the newspaper ad, do so! If you can't, do the next best thing and list them. But don't let it go at that! Use your lobbies. Sell ALL your program effectively there. Use your screen. Use your publicity facilities. There is no law which says you can't plant a news story on one of your shorts, or a news reel, or a cartoon. Use exploitation and merchant tie-up media. Above all, use your head!

"The trend of the times demands that we forcefully lay out a display of ALL the merchandise we are offering in our theatres before the public so as to appeal to their awakened shopping instinct. It also demands that not one cent of extra expenditure be applied to the job. The way to effect this is accessible to every thinking, resourceful showman. We must find it and consistently adhere to it for the continued health of our box-offices."

ANOTHER COIN FILM TO POP!

Paramount's "Royal Family" (tentative title) is scheduled to open at the New York Criterion at a $2.50 top on December 15. The general release date, originally set for January 4, will be moved up to some time in February in order that the picture may benefit by the impetus sure to be given this certain money-maker by the New York opening.

GETS FULL PAGE AD

A full page co-op ad got "Check and Double Check" off to phenomenal business at the Ellanay, El Paso. Manager Arthur Swanke promoted 1500 bars of Amos 'n' Andy candy from the Williamson Candy Company for children attending on Saturday.

FLASHY FRONT!

Spectacular front of Rivoli, New York, created big furore among Broadway theatre-goers and metropolitan movie critics. Duke Wellington, head of the poster department for New York theatres, gives the following descriptive details of the display. Background material is black glossy oilcloth. Cut-out letters are covered with silver glass tinsel. Colored lead foil is used in back of cut-out heads because it reflects light almost like a mirror. Actual scenes from the picture, enlarged, colored, framed and mounted on different colored foil paper, are set along the strip behind the box-office.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

J. F. THAMES, JR.

A newcomer to the ranks of show business, J. F. Thames, Jr., manager of the Saenger Theatre, Vicksburg, Miss., has made rapid strides toward proficiency in management, ever since his debut into the industry in June, 1928. He is a graduate of the Managers' School and of Mississippi College.

J. F. Thames, Jr.

Upon his graduation from college, Thames applied for a position with the Saenger Theatres, Inc. He was accepted and assigned to the Lomo, Hattiesburg, Miss. He successfully adapted himself to theatre management and when the Alamo in Vicksburg was re-opened in September, 1928, he was given the managerial assignment. In April of the following year, Thames was sent to Jackson to manage the Istrione, where he also did the poster work for the Majestic and Century theatres in conjunction with his own. When Publix acquired the Saenger chain, he was given an appointment to the Managers' School. Upon the completion of his training in April, 1930, Thames was assigned to his present post.

THOMAS A. PHELAN

A veteran in show business, Thomas A. Phelan, manager of the Strand, Long Branch, N. J., brings to his position twenty years of practical theatre experience acquired as vaudeville actor, musical director and theatre manager.

T. A. Phelan

Phelan entered the theatrical game in 1910 as a member of Mr. Jesse L. Lasky's Pianophelnd Minstrels, where as an end man, he helped entertain many audiences for two seasons. He took a turn in vaudeville for a season or two in a sketch of his own, before deserting the actors' profession in 1912 for a more consistent and remunerative job as musical director of the theatres of the Reade Circuit. He remained in this capacity until three years ago, when he assumed management of the Reade Long Branch operations. An outstanding achievement of Phelan's interesting theatre career was his making of Long Branch a seven day show town, effected after overcoming strenuous support for this Blue Law measure.

BYRON L. LINN

Byron L. Linn, manager of the Capitol, Williamsport, Pa., has had considerable experience in many phases of theatre operation during his many years spent within the theatre.

Byron L. Linn

Linn started his theatre career in 1917 as operator at the Lyric Theatre, Covington, Indiana. After the war, he located at Coatesville, where for seven years he was associated with the Auditorium Theatre, first as operator and then as manager. In 1925, Linn moved to Bloomsburg, Pa., where he secured a job as manager of the Victoria. Two years later, he went to work for the Comerford Theatres, Inc., as manager of the Capitol and Columbia theatres in Bloomsburg. He remained at these houses until September, 1928, at which time he was transferred to his present post. He also managed the Keystone in Williamsport. When Publix took over the Comerford Circuit, Linn was retained at the Capitol.

JAMES LANDERS

James Landers, manager of the Aztec Theatre, San Antonio, Texas, has observed and taken a hand in theatre management of divers types of operations since his debut into theatricals eight years ago.

J. Landers

While attending the University of Hawaii in Honolulu in 1922, Landers accepted a part-time job at the Hawaii Theatre. Three months later, when his academic studies came to a close, he was offered the house managership of that operation. Landers accepted and remained there for six months, after which time he returned to the States with his family. After following another vocation for a year, Landers, who was then working in Chicago, quit his job to again pursue show business. He was assigned to the Michigan Theatre in Detroit as assistant manager. A few months later the B.&K. management department transferred him to the Oriental, Chicago, in the same capacity, and then to the Roosevelt, also as assistant manager. A turn at the Tivoli, Washington, D. C., as assistant manager then followed. Two years ago, Landers entered the ranks of Publix as assistant manager at the Palace, Dallas, and was promoted to his present post in March, 1930.

MILTON H. NICOL

Milton H. Nicol has realized a childhood ambition in his present position as manager of the Palace, Waterloo, Ia. Ever since his early school days, Nicol had always wanted to manage "one of them movies."

M. H. Nicol

A chance to gain an entrance into show business came in May, 1928, while he was attending business college in Waterloo. In order to defray expenses of this schooling, Nicol got a night job at the Strand, as usher. His ardor for theatre work was evident by the manner in which he fulfilled his duties at the Strand and in three months he was given a promotion. His theoretical business courses at college supplemented by his intensive practical experience gained at the theatre was productive of a bigger promotion when Publix acquired the Strand in September, 1929, and made him manager. Two months later, Nicol was transferred to the Paramount, a larger house in the same town, as assistant manager. In January of this year, he was assigned to his present location.

J. J. McDERMOTT

In 1917, Joseph J. McDermott, manager of the Wollaston Theatre, Wollaston, Mass., made his debut into show business as manager of Wm. P. Gray's Scenic Theatre in Portsmouth, N. H. He has been associated with the theatre ever since.

J. J. McDermott

McDermott remained in Portsmouth until 1922, managing the Olympia for the last two years. In January, 1922, he was transferred to the Opera House in Gardner, Mass. He stayed at this theatre for six years and then secured a managerial assignment with the Netoco Circuit at the Jamaica in Jamaica Plains. In March, 1929, he was transferred to the Regent, Norfolk Downs. He managed this house until February of the following year, when he was also placed in charge of the newly acquired Wollaston Theatre, managing both of these houses from Wollaston. When Publix acquired these operations, McDermott was relieved of the Regent, so that his undivided efforts could be given the Wollaston.

MUSICAL SHIFTS ARE ANNOUNCED

Enroute from Los Angeles, where he recently closed at the Paramount Theatre, to the Brooklyn Paramount, where he opens December 5th, Dave Rubinoff is playing the week of November 27th at the World, Omaha. Engagement of the pit maestro in Brooklyn is for an indefinite period, according to General Music Director Boris Morros.

Other recent assignments of musical directors and M. C.'s include that of Jack Crawford to the Metropolitan, Boston. Originally scheduled for only four weeks, Crawford's success earned a four weeks extension.

Joseph Cherniavsky is the new musical director at the Saenger, New Orleans, with Benny Ross on the stage as M. C. Adolph Goebel, formerly organist at the Atlanta Paramount, opened as feature organist at the Springfield Paramount on November 22nd.

RE-NAMED 'PARAMOUNT'

St. George Theatre, Framingham, Mass., and the Rapides Theatre, Alexandria, La., will each be called the Paramount Theatre.

LEASE EXTENDED

Publix' lease on the Apache Theatre, Phoenix, Arizona, has been extended for a period of three years.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	OPENING DATE
Grand, Mankato, Minn.	Dec. 9, 1913
Colonial, Haverhill, Mass.	Dec. 11, 1911
Capitol, Worcester, Mass.	Dec. 11, 1926
Paramount, Atlanta, Ga.	Dec. 13
Salem, Salem, Mass.	Dec. 15
State, Mankato, Minn.	Dec. 15, 1914
Metropolitan, Houston, Texas	Dec. 18, 1927
Strand, Muncie, Ind.	Dec. 20, 1925
Paramount, Brainerd, Minn.	Dec. 21, 1929
Polk, Lakeland, Fla.	Dec. 22, 1928

MANUFACTURER COOPERATES ON 'TOM SAWYER'

Following up on the "Tom Sawyer" tie-up recounted in Publix Opinion of October 10th, the Elder Mfg. Co. of St. Louis, makers of Tom Sawyer Washwear for Boys, is conducting an aggressive dealer campaign in furtherance of the hookup.

The Paramount tie-up is being advertised with full pages in the St. Louis Market News, Men's Wear, Apparel Gazette, Boys' Buyer and Boys' Outfitter, circulating among a total of 50,000 merchants. In addition, the company has written letters to each of their 8,000 dealers in the United States, stressing the importance of tying in with theatres in the sales promotion plan.

Paramount's Promotion Department has thoroughly prepared the ground for theatre managers, who will find the Tom Sawyer dealers ready and willing to furnish window displays, run cooperative ads, buy and imprint heralds and purchase cutouts and photos of Jackie Coogan, Mitzi Green and Junior Durkin, for display purposes. Window display material and mats for newspaper ads are being furnished to dealers by the Elder Company.

Following the letters to dealers, Elder sent out a complete press book, showing both Elder display materials and Paramount Ad Sales matter which can be utilized in the tie-up.

"Tom Sawyer" Club Scores With Kids

One of the most successful movements to bring the children back to the theatre has been put over by Manager Harry Palmer of the Princess, Bloomington, Ind., among the first to step out and make a concentrated effort to interest children. His juvenile organization is called the "Tom Sawyer Club," and has full newspaper, merchant and parent-teacher support.

The club has a membership of over 1500, all registered at the theatre. Meetings precede the regular Saturday matinee. It is now four months old, and has the endorsement of not only the P. T. A., but the Indiana Board of Photoplay Endorsers and various women's clubs. Schools are working hand in hand with Palmer, making announcements in each room on weekly meetings.

Newspaper has been prolific with publicity, recently publishing, in addition to many stories, a four column cut of one of the children's parties.

On the opening af the Rin Tin Tin serial, Palmer got a front page story and full page ad free of charge. Newspaper ran the page with a coupon to be filled out as a 12 or 24-week subscription. Children were told to clip the coupon and get a new subscriber to sign it, then bring it to the newspaper and receive a guest ticket.

Palmer's club, along with the others organized among Illinois-Indiana theatres, has brought juvenile attendance up to a point within 2 per cent of normal. Figures over the past five years show that 16 per cent is normal child attendance, and the division has reached 14 per cent, with juvenile patronage steadily increasing.

PERFECT FOOL!

Ed Wynn, whose insane comedy made him "The Perfect Fool" of the stage, is even funnier on the screen, the home office agreed last Monday after a pre-view of "Follow The Leader." As a laugh getter, Lou Holtz runs an uproarious second. Ginger Rogers, Stanley Smith and Ethel Merman, this season's Broadway "find," round out a swell cast.

Football Scores In Lobby Attract Crowds

Football scores furnished by the Lexington Herald are posted on a board in the lobby of the Kentucky Theatre by Manager Herman C. Bamberger, each Saturday night.

Board is large enough to carry 20 games, and is invariably a center of attraction on Saturday evenings.

PARAMOUNT, MANCHESTER!

Here's the impressive new Paramount Theatre in Manchester, England—a deluxe house from top to bottom, and representative of the most modern theatrical architecture. There are slight variations from the American form, of course, such as a "tea lounge" where the grand lounge should be, filled with tables so patrons may take tea after the matinee. The balcony lounge, too, masquerades as the "stalls foyer." But it has one thing fully in common with the best American theatres —it plays Paramount pictures.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

HENRY STICKELMAIER
Indiana Division Manager

Stickelmaier Won From Pulpit By Show Business

A convincing argument for the theory that most successful clergymen are good showmen is found in the youthful ambition of Henry Stickelmaier, Indiana Division Manager for Publix, who started out to be a minister but became a showman instead.

At fifteen, when he was already attending a seminary, young Stickelmaier became ill, and his convalescence was slow and doubtful, making it necessary for him to leave school. During the months devoted to regaining his strength, the ministry began to lose its allure and the theatre loomed in its place. By the time he had fully recovered, he decided to work in a theatre, doing any kind of work he could get, just so it was in show business.

An uncle gave him his chance, as an usher at peak hours in the old Hippodrome, in Peoria, Illinois, his home town. In his spare time, Henry was janitor as well, and for both jobs he received $3.50 per week.

Manager At Last!

In three years he advanced to a regular post as usher, then doorman, and finally convinced his employees that he could manage a theatre. His first house was the Princess, in Peoria, a "shootin' gallery" with A-house ambitions. But two weeks after he took charge of the Princess, his job went up in smoke. The theatre burned down.

Determined to stay in show business, he convinced the builders of the theatre which was to rise over its ruins that he was about the most qualified person in Peoria to superintend the building and equipment of the new theatre. He was hired, at $10 per week, as "superintendent," with duties which ran all the way from cleaning up the carpenter's shavings to installing booth equipment.

When the theatre was ready to open, the operators were recalcitrant about coming to terms. So Stickelmaier went into the booth and ran the old coffee-grinder projector for three weeks, until an armistice was signed.

This was in 1919, when the late Dee Robinson was the theatre magnate of Peoria. In 1922 he made Stickelmaier manager of the Apollo, then the deluxe house of the community. In 1923 the Palace and Madison were built, and all the theatres in the city combined under one management. Shortly after, Mr. Robinson died, and Stickelmaier succeeded him as head of eight theatres.

District Manager

Great States, headed by Jules J. Rubens, now Illinois Division Director for Publix, took over the Peoria theatres in 1927, and Stickelmaier was retained as city manager. What he had proved to Dee Robinson and others in Peoria, Stickelmaier soon proved to Great States. In 1929 he was made a District Manager in Illinois, in charge of thirty-five theatres.

When Publix absorbed the entire Great States circuit in October of 1929, Illinois was divided into three districts, and Stickelmaier placed in charge of the central part of the state.

In May, 1930, Stickelmaier became critically ill, and it was while he was in the hospital that he was notified of his appointment as Division Manager of Indiana and Kentucky, with headquarters in Chicago.

Only one attraction outside of show business exists for the Indiana Division Manager. That is 4-year old Henry Stickelmaier, Jr., already Director of Front House Operation in the Stickelmaier household. Show business is Henry Junior's sole interest, and he has but one difficulty to overcome if he is to follow in his father's footsteps. His sympathies, it seems, are decidedly pro-Metro, for he firmly avers that Greta Garbo is his favorite star. This difficulty will no longer exist, his father believes, when "Morocco" opens in Chicago.

MIDNIGHT SHOW ANALYSIS IS FRUITFUL

Regular analysis of midnight show results in Salt Lake City by Division Manager Harry David and Division Publicity Director Fred E. Hamlin has established several valuable pointers in selling midnight previews.

In campaigning midnight shows in Salt Lake City, practically every form of advertising, publicity and exploitation has been utilized. Activity has ranged from large newspaper space to distribution of heralds in automobiles.

Biggest midnight show profit on any picture to date was made on "Heads Up," and David attributes this to dance hall announcements and particularly to ballroom tie-up. Results indicate that this form of exploitation reaches crowds who are willing and eager to patronize midnight shows. Full ballroom cooperation may be secured by giving guest tickets for contest prizes, etc.

Experience has shown that other possible patronage may be fully covered by an underline in ads several days in advance, and a small single ad on the day of the midnight show. David questions the use of more space than this, pointing out the impracticability of spending excessive amounts on a show which in the average city is a drain on the next week's gross.

To make midnight shows pay, David has found, costs must be kept to a minimum, and unless there is a profit of 65 percent, including film rental in calculations, there is no logical reason for giving a midnight show.

Policy of Salt Lake theatres henceforth on midnight showings is to show only the best pictures, and this only occasionally. Midnight shows held too frequently, it has been found, cause attendance to drop and leave a negative impression on those who do attend.

BOSTON TO GET NEW THEATRE

Boston is to have a new deluxe Publix Theatre, according to announcement by Theo. C. Young, Director of the Real Estate Department. The deal for the site has been closed, and plans are now in the hands of the architects.

In all probability the house will be known as the Paramount Theatre, since Boston as yet has no Publix Theatre of that name.

NOTICE!

Effective after the close of business November 29th the New Orleans Accounting Department will be discontinued and the accounts for this division (except the Horwitz Company) will be kept in the New York Accounting Department.

All communications regarding New Orleans Division accounting matters should be addressed to the New York Accounting Department after the date indicated above.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY
General Director, Short Subject Department

PARAMOUNT

"IN AGAIN OUT AGAIN" with Aileen Cook, Lillian Bond (9½ min.) Story: Adventures of two girls walking home from auto rides because they pluck the "No" string too often. They compare notes, try a couple of other shieks and their four wheel camels, hit the highway again and eventually are picked up by an old farmer who has a wagonload of girls nursing tender feet.

Criticism: Smart and amusing burlesque of the "walking home" vogue.

Book-Routining: Avoid with sex drama. Good otherwise especially where short, snappy dialogue act is required. First or second act on front show. Follow with musical novelty or cartoon.

Exploitation: Program mention.

"GO AHEAD AND EAT" with Tom Howard (11 min.) Story: Howard and a hobo pal bum a couple of meals by an ingenious use of a policeman's hat and coat which they pick up from the side-walk.

Criticism: Best short Howard has made to date. His eating bit should be a wow. For any type audience.

Book-Routining: Can be used with anything but ideal for sophisticated feature. Routine just ahead of feature on bill too long for two reel comedy.

Exploitation: Howard's name of value due to his work in shorts and his featured parts in "Columbia's "Rain or Shine" and Ziegfeld's "Smiles."

"EXCUSES," a Robert Bruce Scenic (9 min.) Synopsis: Opening on golf course, talk turns to other sports men engage in, and scenes follow, depicting hunting, fishing, camping, etc. Beautiful shots throughout.

Criticism: Beautiful scenes and neat story as usual.

Book-Routining: Avoid with golf feature like "Follow Thru." Number two on front show separated from newsreel by musical.

Exploitation: Usual mention.

"MAKE UP YOUR MIND" with Alice Boulden, Billy Hillpot (9 min.) Story: Group of girls give a society bazaar, with Alice Boulden playing a seeress who "makes up your mind." She gives advice via song method. Billy Hillpot and others join in singing.

Criticism: Good song subject with snappy dialogue.

Book-Routining: Avoid with features having lawn-party bazaar scenes. Excellent for number two spot on front show. Will carry musical end of a program and will add class.

Exploitation: Boulden fairly well known musical comedy star. Name mention.

"STATEROOM 19" with Chester Clute, Grace La Marr (10 min.) Story: Newlywed wife gets frightened the first night on board ship, and puts both herself and husband into a state of nervousness and hysteria as they hear all sorts of whistles, sirens, etc. With life preservers on them they struggle to the door, only to discover the steamer has not yet left the pier at Hoboken.

Criticism: Unexciting. Good for some laughs.

Book-Routining: Avoid with nautical features. Use on light comedy program as opening act on front show. Follow with musical.

Exploitation: Program mention.

"SIMPLY KILLING" with Willie and Eugene Howard (8 min.) Story: Business of shooting a traitor and prolonging the agony by having the squad go through a drill, shoot craps, etc. Before long prisoner is begging to be shot. Most of the dialogue is in gag form between Willie, Eugene, and the soldiers.

Criticism: Funny but no riot. Subject contains a number of laughs.

Book-Routining: Avoid with costume pictures especially the "Virtuous Sin." Use for slapstick spot, routining early and following with musical, novelty, or cartoon.

Exploitation: Big on the Howard name as team is well known.

METRO

"HIGH C's" with Charlie Chase, Thelma Todd (30 min.) Story: Chase, a sergeant in France has a passion for close harmony. Without his quartet he literally perishes. Story takes him through various spots with his quartet in full action. Barmaid is included in story. At one point to get a German tenor to replace one of his missing boys, Chase has a fake peace declared between the contestants by means of a decoy and a laundry ticket, and captures his tenor. Later on there is a great rendition of a number on the "Parley Vous" style with plenty of funny verses.

Criticism: A Chase natural. Singing and playing is great with plenty of laughs. A sure-fire humdinger.

Book-Routining: Avoid with war picture. Would use on an otherwise weak program to bolster it. This is capable of pulling up any show. Other shorts should be novelty, travelogue, or cartoon.

Exploitation: Go in for plenty, the subject can stand it. Use in ads, lights, lobby, publicity stories, etc.

"LADIES LAST" Boy-Friend Series (21 min.) Story: Boys boycott girls until they show more obedience. Girls throw a party using wax dummies for men, the boys watch through the windows and register jealousy, bandits hold-up the party, boys rush the scene using fire-crackers, etc. Ends with boycott called off.

Criticism: Fast and funny. One of the best of the series.

Book-Routining: Excellent for lending youthful touch to program. Will liven up any bill. Would precede with novelty or short musical act and follow with cartoon or feature.

Exploitation: Would give good mention and sell as a fast, funny, peppy comedy loaded with laughs.

"FLYING FISTS," a Flip the Frog Cartoon, (7 min.) Synopsis: Introduces a new cartoon character, Flip the Frog. Drawings use half tones both in characters and background instead of conventional black and white, resulting in a faded appearance on the screen. In "Flying Fists" action concerns a prize fight between a frog and a turtle.

Criticism: Amusing cartoon.

Book-Routining: Use as a comedy relief and routine to follow feature.

Exploitation: Usual cartoon treatment.

"DOGWAY MELODY" (All Dog Series (16 min.) Synopsis: Sensationally clever travesty on "Broadway Melody" with dogs doing tap-dancing, chorus routines, songs, etc. An attempted seduction scene between the "producer," Mr. Curr, and his leading lady, and a take-off of Al Jolson are little short of panicky.

Criticism: Sure-fire, knock-out piece.

Book-Routining: Use with anything except backstage story. Spot immediately before feature. Other shorts dialogue comedy. No cartoons or novelties on bill.

Exploitation: This subject will have a heavy box-office draw if it is well exploited. First string critics in New York gave it almost as much space as opening of "War Nurse." Advise generous use of lobby cards and stills. For contrast place with stills of Jolson and Ukelele Ike. Get a story planted on magazine or children's page of the paper, and if possible get local feature writer to do a piece on dog performers. Newspapers go strong for dog stories! By all means mention in regular daily ads!

Cash In!

Note: *Short described below is excellent for cashing in on the publicity received with the announcement that Bobby Jones is to make a number of golf shorts for Warners. Greatest care must be exercised, however, that no mis-leading statements are made which would give the impression that this is one of the series.*

"PAR AND DOUBLE PAR," Pathe's Grantland Rice Sportlight with Bobby Jones (9 min.) Synopsis: Jones seen making various shots and then is followed around the course in some of his championship matches. Some shots in slow motion, all explained by off-stage voice. In second half of reel Frank Crumit gives a laugh provoking burlesque of the champion as a "dub" golfer. Sings several voices and choruses of his "Donald the Dub."

Criticism: Excellent entertainment for both average patrons and golfers.

Book-Routining: Give prominent position preferably as number two act on front show. Follow with two reel comedy.

Exploitation: Subject lends itself to newspaper stories since it has vast popular interest and timeliness. Special mention, lobby cards with announcement of slow motion shots, etc. Space in ad would probably be very much worth while.

"SCHOOL'S OUT" with 'Our Gang' (20 min.) Story: Practical sequel to "Teacher's Pet." School room comedy with an oral history examination the high-light.

Criticism: Entertaining comedy.

Book-Routining: Goes with anything but best with sophisticated feature. Immediately ahead of feature. Precede with fast musical short.

Exploitation: Generous mention on strength of Gang popularity. Play up examination scene in lobby—give one or two of questions and answers.

"SONG WRITERS REVUE" with Jack Benny, (19 min.) Synopsis: Benny as M. C. introduces popular songsters who play their hit numbers. Singers and dancers help put the songs over. Finale at the close.

Criticism: Interesting, entertaining, but composers lack stage presence.

Book-Routining: Use only when musical short is necessary. Opening act on front show, follow with fast comedy subject.

Exploitation: Music store tie-ups. Composers in short are Gus Edwards, Dave Dreyer, Fred Ahlert, Roy Turk, Roy Heindorf, Nacio Herb Brown, Arthur Freed, Roy Egan, Fred Fisher, and Dave Snell. Lobby card.

EDUCATIONAL

"GRANDMA'S GIRL" with Andy Clyde, Florence Roberts, Margie Kane, Nick Stuart (21 min.) Story: Father is old fashioned, grandma modern. While father is away, grandma refurnishes the house and throws a modern party. Pie throwing develops and father's face seems to get in the way. When party is over, grandma helps daughter marry the boy she wants to instead of the staid, fat, serious boy who is the choice of her father.

Criticism: Well done comedy. Pie slinging sure for laughs.

Book-Routining: Excellent with out-door or action feature. Spot ahead of feature on such a program. Cartoon suitable spotted between. Other shorts musical.

Exploitation: Heavy on Andy Clyde. Everybody remembers him from "Match Play."

"DON'T GIVE UP" with Buster and John West (19 min.) Story: Mistaken identity story with Buster, detailed to trail Killer Mike's sweetheart and instead trailing the District Attorney's daughter. Ends with Buster leading a raid on the D. A.'s home which is wrecked before situation is cleared up.

Criticism: Buster is a good light comedian and subject is entertaining.

Book-Routining: Use with anything except gangster feature. Routine ahead of feature. Other shorts should be musical and novelty subjects.

Exploitation: West brothers are well known circus and vaud stars.

"LOVE A LA MODE" with Bernard Granville and Dick Stewart (19 min.) Story: A mix-up love story in which a wife handy with six-shooters goes gunning for a husband caught in the act and his friend. Wife is ducked in the pool and husband goes in to save her. She loses her skirt and he goes below to retrieve it for her. Finale as she comes up wearing his pants and he without.

Criticism: A romping "mix-up" comedy.

Book-Routining: Short is a dressy, lawn-party type, therefore good with western, and action features. Routine ahead of feature and if cartoon is used, insert between.

Exploitation: Program mention.

PATHE

"NEAT AND TIDY" (17 min.) Story: Slapstick comedy in the building of a house with all departments, i.e., plumbing, plastering, carpentry, etc., tying themselves into a knot.

Criticism: Good slapstick comedy.

Book-Routining: Seems to be a steal from the Paramount one-reeler "Plastered." In "Neat and Tidy," an English cast goes through business in an English way. Do not use if "Plastered" is to be used. Will fit in any slapstick spot.

Exploitation: Title mention only.

"CIRCUS CAPERS" Fable Cartoon (9 min.) Synopsis: Love and double-crossing in the circus. Comic rendition of "Laugh, Clown, Laugh" song by betrayed clown.

Criticism: Novel idea, good cartoon.

Book-Routining: Usual cartoon treatment.

Exploitation: As usual for cartoons.

"BREAKFAST IN BED" with Franklyn Pangborn and Daphne Pollard (21 min.) Story: The cook fired when the iceman and milkman fight for her, the husband prepares breakfast for the mistress. Domestic slapstick with the two suitors mistaking husband for a third suitor. Ends with explosion of coffee into which kerosene has dripped.

Criticism: Family type comedy. "B" house material.

Book-Routining: Do not use with domestic features. Let it precede both feature and cartoon. Other shorts musical and novelty.

Exploitation: Title and Pangborn's name.

WARNER

"AROUND THE TABLE" with Mark Hellinger, Jim Corbett, Damon Runyon, and De Wolf Hopper (8 min.) Synopsis: Funny dialogue as Hellinger, while being interviewed for a story pretends ignorance of the fame or indentity of his table companions.

Criticism: Sure-fire for those who know cast, entertaining for others.

Book-Routining: Use when bill is too long for a two reel comedy. Suggestion—musical act, "Around the Table," cartoon and feature.

Exploitation: Hellinger and Runyon should be easy for space if local press carries their syndicated columns.

"LOST AND FOUND" with Willie Demarest (9½ min.) Story: To make a girl in the lost and found department of a newspaper, the hero loses a cane, and inserts an ad. So many show up with canes that he is compelled to flee in his pajamas. He is mistaken for invalid, pursued by police, captured, etc. Proves identity and big hug fade-out as the heroine falls.

Criticism: Neat short, well done.

Book-Routining: Opening act of front show followed by musical or novelty.

Exploitation: Well known on Broadway, Demarest may mean nothing in your location. Act accordingly.

"THE HAPPY HOTTENTOTS" with Joe Frisco (10 min.) Story: Two song and dance men in a honky-tonk. Having no set time for their performances, they must answer all calls at the manager's whim. They go on partly undressed, in various stages of make-up, eating, etc. At the hotel, later in the night, when fire breaks out, they go into their routine when they are awakened by cries of "Riese Brothers."

Criticism: A panic to anyone familiar with the theatre. The dialogue is smart and cleverly handled.

Book-Routining: To go with theatre atmosphere program. If audience can get fast and smart wise-cracking, spot in good position and follow with cartoon or feature. If not, open front show with it, and follow with novelty, cartoon or travelogue.

Exploitation: Joe Frisco of vaude and musical comedy fame has a drawing name.

"MY HERO" with Eddie Foy, Jr., and Dorothea Chard (11 min.) Story: Collegiate initiation with the pledgee made to do trick work in a notorious cafe where he accidentally captures three masked bandits. Ends with a clinch between Foy and his co-ed partner.

Criticism: Diverting comedy. Production excellent.

Book-Routining: With anything except collegiate feature. First or second act of front show. Not with cabaret type of shorts. Follow with musical or cartoon.

Exploitation: Foy, Jr., known not just because of his father but also because of his work in musical shows in New York. Featured in R. K. O.'s "Leather-necking."

"POLITICS" with George Jessel (18 min.) Synopsis: Jessel as a Jewish boy attends a political meeting to obtain aid in easing his mother through the immigration inspectors at Ellis Island. As a Mr. Hogan he makes an after dinner speech. When he finally does release his mother, he finds she has acquired an Irish brogue through association with an Irish immigrant.

Criticism: It is too local to New York and too Jewish in text to be counted on for out of town situations. About one fifth of dialogue is Jewish and will be relished in Jewish communities.

Book-Routining: Should not be used with dialect features. Routine according to type of audience. In most cases spot early and follow with novelty or musical.

Exploitation: Jessel is well known. Has great Jewish draw. Good for story in local Jewish press.

'SOUND' INFORMATION

BATTERY TESTING

by DR. N. M. LA PORTE

Is my battery fully charged?

Is it half charged?

How much current remains in my battery?

How many hours must I charge it to just fill it, bearing in mind that overcharging greatly shortens its life?

The answer can only be secured by the intelligent use of the hydrometer.

The hydrometer is an instrument made of glass and rubber for determining the weight or specific gravity of the battery solution, also called the electrolyte.

This electrolyte consist of sulphuric acid and water.

When the battery is fully charged, the acid is driven out of the plates into the solution, making it heavier or of higher specific gravity, the weight of acid being approximately five times that of water.

All of the acid is now in the electrolyte or battery solution, and its weight or specific gravity is maximum and the hydrometer reading will therefore be maximum.

All batteries do not contain the same proportions of acid and water, therefore their full charge readings will vary.

Full charge readings on the following batteries should be:

Exide LXL-15—1285
Exide TMP-15—1285
Exide EOGO-9 or 13—1210
Philco EPG — 1225

If you have other than the above batteries, write the Sound Department in New York for correct full charge gravities.

In using your hydrometer, withdraw only enough solution to float the indicator. **Be sure it is not striking the top.**

Be sure to return the solution to the same battery from which you withdrew it; otherwise, one battery will be losing acid and the other one gaining acid, and both thereby giving false readings.

Never take a reading immediately after adding water because the water is lighter than the solution and remains on top. Add water if necessary before charging as the charging produces circulation and mixes the water with the rest of the solution.

It is also important that the solution be kept continuously at the proper level in each cell. Low level means that some of the water has evaporated or been gassed off, leaving a larger proportion of acid than normal, and the resultant reading will be higher than it should be for the corresponding condition of charge, thereby misleading you.

The scale of the hydrometer is calibrated at a temperature of 70° F and if the battery solution is warmer than this, the reading will be lower while a cooler solution will read higher than normal. For each 10 degrees rise in temperature of electrolyte, add to the hydrometer reading; thus a reading of 1200 at 70° would be equal to 1197 at 80° and 1194 at 90°. The same holds good for temperatures below 70°, in which case 3 points are subtracted for each 10° drop below 70°.

A voltage or voltmeter test is no indication of the state of charge and will only tell you when the battery is almost empty and about to fail. This you know without a voltmeter, but the knowledge comes too late to help you.

BE GOVERNED BY THE HYDROMETER READINGS.

Briefly:

Keep the electrolyte level up to normal.

Read the gravity frequently.

Keep the battery fully charged.

Do not overcharge after the hydrometer indicates FULL.

GET THESE!

This illustration of the proper way to wrap a Christmas parcel, in 11x14 size, is already spotted in all postoffices and substations in New York and Los Angeles. It's suitable, Earl Wingart suggests, for reproduction in newspapers, too. Theatres may procure them from Paramount exchanges.

PARAMOUNT NEWS BOYS CLICK AGAIN!

Not content to rest upon its laurels in winning the Academy of Motion Picture Arts and Sciences award for the splendid photography in "With Byrd at the South Pole," Mr. Emanuel Cohen's crack Paramount News Reel Department has again crashed into the public eye with two outstanding achievements which are the talk of the entire industry. The two most recent triumphs of Paramount's ace news-hustling demons are the exclusive scoop of George Bernard Shaw's speech at the Einstein banquet and the extraordinary shots on the crowning of the Emperor of Abyssinia.

Bringing together such two outstanding world luminaries as Einstein and Shaw in the close-up intimacy of a banquet table gave motion picture audiences an unforgettable thrill which favorably reflected upon Paramount News Reel and the theatres it serviced. Sheer entertainment qualities of the witticisms by the world's famous "gagster" created no end of commendatory comment from the press and the public at large.

Coronation Shots

In the coronation of Abyssinia's dusky emperor, Paramount's resourceful newsmen planted themselves and their cameras in the royal palace at three o'clock in the morning and were right on hand to give the world a close-up shot of the actual crowning of both the Emperor and the Empress. The event actually took place about 4:30 in the morning in a dimly lit palace. Although cameramen from other companies were naturally present at such a widely publicized event, the superior technical ability, resourcefulness, and showmanship of Paramount's intrepid newsreel men were easily evident in comparing Paramount's version of the coronation with that of other companies. The event, through the medium of Paramount Newsreel, will, without a doubt go down to posterity as an accurate portrayal of one of the great historical episodes of the century.

These two outstanding achievements are only part of the regular ticket-selling stimulus furnished by Paramount News Reel. A further example of this is the complete coverage of important football games available to theatres for local exploitation. With over 200 games photographed and recorded this season, Paramount News Reel furnishes every theatre from three to five local games to enable the theatre to tie into the seasonable football craze for the benefit of its box office.

Sell Your News!

Elsewhere in this issue, Mr. John Balaban urges that all parts of the program be sold. Few elements of your program present the entertainment appeal of a good news reel. The superiority of Paramount Sound News is without question. SELL IT! Tell your public about its weekly stupendous achievements! Tie into the tremendous interest created by newspaper headlines! Tell them they can SEE and HEAR these world-heralded events EVERY WEEK in YOUR theatre through the medium of PARAMOUNT SOUND NEWS! The difficulties of Paramount newsmen in covering their assignments furnish thrilling, dramatic, adventurous stories before which the most blood-curdling fiction becomes pale and anaemic. PLANT these stories in your LOCAL newspapers! You can get them at any Paramount exchange. Play up the NEWSREEL in your lobbies! Stress outstanding events in your ads! Get behind it! Push it! It's one of the really BIG attractions of your program. SELL IT!

SELLING "LIGHTNIN'"

By GLENDON ALLVINE
Director of Advertising and Publicity
Fox Film Corporation

In the days when Will Rogers—as vaudeville's cowboy philosopher—was starting on the highroad to fame, he would sometimes finish a yarn and a rope trick with the remark: "Pretty good luck that time. The trick and the joke came out even."

When you play Will Rogers pictures, you always have good luck. But you never come out even, because you always come out way ahead.

"They Had to See Paris" and "So This is London" are recent history—and very pleasant history at that. They established Rogers as monarch of all he surveys in the realm of human, homely, enduring comedy.

What you are interested in knowing is: Has he surpassed himself? The answer is a firm affirmative.

You can go ahead and bulletin the folks that here is an even funnier Rogers in an even more hilarious story. With this most important addition, that "Lightnin'" has occasional moments of tenderness and pathos which will make it the most endearing of Rogers pictures.

You know how "Lightnin'" eclipsed the long run records of Broadway, and how this John Golden success toured the country to phenomenal business.

In Henry King's production, the story has been most effectively modernized, pepped up, and given the 1930 slant. Next to the star, the angle to play up is that here's the lowdown on matrimony and Renovation, on wealthy divorcees and how they get that way, on young love blooming and old love taking the cure. A great box office theme—with real box office treatment.

Get your public out of the notion that this is a play about an old codger who is a long-winded liar. There's youthful romance here, with Joel McCrea and Helen Cohan in attractive roles. And there's plenty of good acting besides that of the star—Louise Dresser and J. M. Kerrigan in particular.

Stress the fact that the picture was filmed at Lake Tahoe, which is where the Reno smart set lives waiting to tell it to the judge.

Stress the wise sayings of Rogers on the subject of marriage and divorce.

Stress the pathos as well as the humor—for here is a story of all-round appeal.

M. D. COHN MOVES

Headquarters of District Manager M. D. Cohn have been transferred from the Denver Theatre, Denver, Colo., to Room 209 Soglin Building, 1721 Wyandotte St., Kansas City, Mo.

FREE FULL PAGE AD

Fifteen merchants cooperated with Manager Willis Grist of the Carolina Theatre, Greenville, S. C., in a lobby fair for Prosperity Week. Cooperative ads, publicity and a proclamation by the Mayor aided it.

XMAS GREETING!

Reproduced below is photograph of one-sheet, highly colored, which is being forwarded by exchanges to all theatres. Option is offered managers to either return the poster or buy same at $1. For many theatres it will be more than worth the price to purchase this one-sheet for holiday display purposes.

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of November 28th, 1930 — No. 62

"Let us utilize every ounce of the real stuff that is in us to make certain beyond any question that YOUR THEATRE will turn in a profit every week between Thanksgiving and Christmas."

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Director of Advertising* — J. ALBERT HIRSCH, *Editor*

Contents Strictly Confidential

WANTED — ACTION!

Everyone is familiar with the old adage: "Action speaks louder than words." Never, in the entire history of Publix, has the time been more appropriate for putting that adage into effect than right now!

One of the commonest criticisms formerly made on the old order of show business was that so many of its participants were not content to leave the "show" part of their business on the stage or screen where it belonged, but carried it into their private and business lives. They "put on a show" for everybody, even their closest friends and members of their families. This well-known procedure consisted of so manipulating words as to throw certain highlights upon actions in order to present them in a more favorable light than actually warranted by the underlying facts.

Show business has not entirely outgrown this tendency. The practitioners of this subtle art of exaggeration still exist within its ranks. Fortunately, their percentage is small in Publix. However, once in a while, a manager who spends the greater part of the afternoon in the pool room around the corner awaiting returns from the major leagues will write glowing reports and letters to his district manager or the Home Office describing his loyalty, diligence and meticulous devotion to the valuable company property—which he neglected, in order to listen to the baseball scores. Occasionally, a publicity man will content himself with sending his boy out to place a few window cards and submit his report that the whole town is plastered with hot, ticket-selling material that doesn't even exist in what passes for his mind. These instances are rare, it is true, but every now and then crop up.

The point to be indelibly stamped upon the mind of every Publix showman is that the day of WORDS is definitely PAST. It is ACTION that is wanted NOW.

On November 21, Mr. Katz sent out a personal letter to every theatre, city and district manager in Publix, demanding increased grosses in every theatre between Thanksgiving and Christmas. When Mr. Katz asks for increased grosses, he means just that. He does not mean glowing letters of what WILL be done. He does not mean closely-typed detailed reports of the number of inches of space obtained, the number of window cards promoted, or the number of tie-ups made with merchants.

The results of this decisive period will not be measured by eye-wash. They will be measured by the one, accurate, unfailing standard of achievement—the figures of the individual theatre's box-office.

It is not meant to disparage in any way the promotional and exploitation activities of any theatre. They are an important part of theatre operation. The point to be stressed, however, is that the greatest exploitation in the world is worthless if it is not translated into increased box-office receipts. That is the goal, clearly defined by Mr. Katz, of every Publix theatre during the month of December. The brilliant virtuosity and technical capabilities of individual theatre managers and advertising men will count for nothing if the total of all their efforts is not summed up in actual INCREASED PROFIT SHOWN IN EVERY THEATRE EVERY WEEK! To attain this objective, it is imperative that not only the grosses in every theatre be raised during this period but that expenses be kept at a minimum low!

That is what is meant by ACTION. Anything other than that is merely WORDS. The day of WORDS is past. It is ACTION that is wanted NOW!

SUNDAY MOVIES WIN IN CLEAN CAMPAIGN

Sunday movies for Greeley, Colorado, won out in the recent election after a fight which was bitter and close, yet conducted in so fair a manner that it brought forth a letter of congratulation from the opposition.

Immediately following the election, the minister who led the opposition wrote L. A. Starsmore and A. H. Vincent, Publix managers in Greeley, not only congratulating them on the clean and unquestionable campaign they conducted, but offering his cooperation in promoting clean motion pictures in Greeley.

"Winning the election in Greeley was certainly gratifying," Division Director Milton Feld has written Starsmore and Vincent, "but no more gratifying than the fine comment of Reverend Baldus. I want you to know that everyone in the Home Office is exceedingly pleased with the excellent job done by everyone concerned in handling a very delicate and very important situation."

NEW YORK PROGRAM PLOTS !

Week Beginning Nov. 28th

New York Paramount

1. Leo Reisman ..... (7)
2. Paramount News and Trailer on "Follow the Leader" ..... (10)
3. Organ Concert—Crawford ..... (7)
4. Publix Unit—Stanley Smith. (40)
5. "Fast and Loose" — Paramount ..... (71)
6. Trailers ..... (2)

137 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News and Trailers on "Follow the Leader," "Morocco" ..... (12)
3. Organ Concert—Stuart Barrie, Elsie Thompson ..... (5)
4. Publix Unit—Rudy Vallee ... (39)
5. "Feet First"—Paramount .... (92)
6. Trailers ..... (2)

150 minutes

Rialto Theatre

1. Paramount News ..... (10)
2. "The Big Splash" — Paramount ..... (19)
3. "Movie Memories" — Paramount-Chesterfield ..... (9)
4. "The Lottery Bride"—United Artists ..... (81)
5. "Accordion Joe"—Paramount (6)

125 minutes

Rivoli Theatre

1. Paramount News ..... (10)
2. "In Again, Out Again"—Paramount ..... (9)
5. "Movie Memories" — Paramount-Chesterfield ..... (9)
4. "Up to Mars"—Paramount .. (6)
5. "Morocco" — Paramount — Third Week ..... (90)

124 minutes

Week Beginning Dec. 5th

New York Paramount

1. Leo Reisman ..... (7)
2. Paramount News, Trailer on "Only Saps Work," Fashion Reel ..... (10)
3. Organ Concert—Crawford .. (7)
4. Publix Unit—Frank Jenks .. (35)
5. "Follow the Leader"—Paramount ..... (79)
6. Trailers ..... (2)

140 minutes

Brooklyn Paramount

1. Dave Rubinoff ..... (8)
2. Paramount News ..... (8)
3. Rudy Vallee ..... (10)
4. Trailer on "Morocco" ..... (3)
5. Organ Concert—Stuart Barrie, Elsie Thompson ..... (5)
6. Publix Unit ..... (35)
7. "Follow the Leader"—Paramount ..... (79)
8. Trailers ..... (2)

150 minutes

Rialto Theatre

"The Lottery Bride"—Second Week

Rivoli Theatre

"Morocco"—Fourth Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Runn'g Time
	Along Came Youth—9 reels (AT)		Paramount	6625	74 min.
	Divorce Among Friends—9 reels (AT)		Warners	5980	67 min.
	Min and Bill—7 reels (AT)		MGM	5860	65 min.
	Sin Takes A Holiday—8 reels (AT)		Pathe	7250	81 min.
	Are You There?—6 reels (AT)		Fox	5194	58 min.
	The Truth About Youth—8 reels (AT)		1st Nat'l	6000	67 min.
	War Nurse—9 reels (AT)		MGM	7175	80 min.
	Remote Control—7 reels (AT)		MGM	6000	67 min.
	Widow From Chicago—7 reels (AT)		1st Nat'l	5575	62 min.
	Tol'able David—8 reels (AT)		Columbia	7050	78 min.
	Ex-Flame—8reels (AT) (AT)—All-Talking		Liberty	6470	72 min.

LENGTH OF TALKING SHORTS

	PARAMOUNT		
	In Again—Out Again	850	10 min.
	Go Ahead and Eat	960	11 min.
	News No. 30	835	9 min.
	News No. 31	835	9 min.
	It Might Be Worse	1400	16 min.
	Make Up Your Mind	815	9 min.
	Simply Killing	720	8 min.
	News No. 32	825	9 min.
	News No. 33	830	9 min.
	WARNER BROS.		
1102	One on the Aisle	645	7 min.
1110	A Stuttering Romance	780	9 min.
1119	Straight and Narrow	685	8 min.
1121	Madame of the Jury	900	10 min.
1116	My Hero	725	8 min.
4393	The Happy Hottentots	965	11 min.
1100-1	Politics	1635	18 min.
	M-G-M		
	Ladies Last	1865	21 min.
	The Sounders	1800	20 min.
	Love Business	1800	20 min.
	High C's	2600	29 min.
	EDUCATIONAL		
	Love A La Mode	1735	19 min.
	COLUMBIA		
	The Crystal Gazer	950	11 min.
	TIFFANY		
	The Little Big House (Chimp Series)	1380	15 min.
	Chinese Flower Boat	875	10 min.
	PATHE		
	Review No. 43	815	9 min.
	Review No. 44	875	10 min.
	Review No. 45	900	10 min.
	UNIVERSAL		
	Ou, La, La	1780	20 min.
	RKO		
	Ants in the Pants	1825	20 min.
	MISCELLANEOUS		
	Christmas Fantasy	725	8 min.

LENGTH OF SYNCHRONOUS SHORTS

	PARAMOUNT		
	Accordion Joe (Talkartoon)	600	7 min.
	COLUMBIA		
	Lambs Will Gamble (Cartoon)	615	7 min.
	Apache Kid (Cartoon)	585	7 min.

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Country of Origin, U.S.A.